

— BEST OF —
Grover Washington, Jr.

NOTE-FOR-NOTE TRANSCRIPTIONS OF 13 GREAT SONGS, INCLUDING:
EAST RIVER DRIVE • JUST THE TWO OF US • MR. MAGIC • WINELIGHT



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Grover Washington, Jr.



Photo by Brahm Schatia

Transcribed by David Pearl

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Grover Washington, Jr.

Grover Washington's love of music began when he was a child growing up in Buffalo, New York, where his mother (who sang in church choirs) and father (a collector of jazz 78s and an amateur saxophonist) bought him a saxophone at age ten. His passion for supporting individual expression explains why Washington had been involved in such programs as Harman International's "Harman: How to Listen" tour as a music educator for young people and the National Academy of Recording Arts and Sciences (NARAS) education program "Grammy in the Schools" as an instructor, and why he'd conducted seminars and master classes at all grade levels on a continuing basis.

"After I started playing," Washington said, "I'd sneak into clubs to watch guys like Jack McDuff, Harold Vick, and Charles Lloyd. My professional life began at age 12. I played a lot of R & B, blues, and what we used to call 'gut-bucket.'"

Even though he'd studied classical music, Washington's first love was always jazz. "I still listen to the 'classics,'" he said. "Coleman Hawkins, Ben Webster, Don Byas, Lester Young, Charlie Parker, John Coltrane—they're the masters. They will always be relevant. What I strive for in my music is always to tell a story, to portray my inner feelings, like those players."

Washington was doing just that by age 16. After graduating high school, he left Buffalo to play in the Midwest with friends in a group called Four Clefs. "I found myself playing piano one night, saxophone the next, bass the following night," he remembered. Soon afterward, he was drafted into the army. During that time, he made some important connections. A fellow army band member, drummer Billy Cobham, introduced him to several prominent New York musicians, and Washington soon began freelancing in New York and Philadelphia. He met his wife in Philadelphia in 1966 while stationed at Fort Dix, NJ, in the 19th Army Band.

After playing for organist Charles Earland and recording as a sideman for the CTI and Prestige labels, Washington recorded *Breakout* with Johnny "Hammond" Smith. The album was a bestseller and established Washington as a major new voice on saxophone. His big break came in 1970, when Hank Crawford couldn't make a session. Creed Taylor turned the date over to Washington, who'd been playing in the horn section for the session. The result was *Inner City Blues*, released in 1971, while Washington was still working at a Philadelphia record wholesaler. "I was unloading boxes with my own name on them," Washington laughed, with a hint of irony.



Washington's soulful, sophisticated sound developed through the 1970s and the success of his next three albums—*All the Kings Horses*, *Soul Box*, and especially *Mister Magic*—landed him gigs as headliner in large concert halls and opened the door to session work with Bob James, Don Sebesky, Randy Weston, Eric Gale, Dave Grusin, and others. His success in the '70s continued with such albums as *Feels So Good*, *A Secret Place*, *Live at the Bijou*, *Reed Seed*, *Skylarkin'*, and *Paradise*.

With the release of *Winelight* in 1980, Washington was finally recognized as one of the leading instrumental jazz masters. The album earned two Grammy awards for Best Jazz Fusion

Recording and Best R & B Song, with Bill Withers, for "Just the Two of Us." *DownBeat* magazine crooned, "Washington plays with exquisite tone, range, and dexterity, grooving always." The *Boston Herald-American* proclaimed the album "A true masterpiece by an artist who has the ability to combine the better elements of pop, soul, and jazz and transform them into a form uniquely his."

In the early 80s, Washington played a major role in establishing the Philadelphia group Pieces of a Dream, for whom he produced three albums. Washington frequently performed the national anthem at Philadelphia 76ers games, revealing his lifelong passion for basketball. His musical prominence has taken him to the White House for President Clinton's first inauguration and to Radio City Music Hall to perform at President Clinton's 50th birthday celebration. Washington also performed the national anthem at the Special Olympics, and played a benefit concert for the Oklahoma City bombing victims.

Reflecting on his life, Washington said, "I'm thankful for the people who inspired me over the years: Dexter Gordon, Rahsaan Roland Kirk, Stanley Turrentine, Cannonball Adderley, Sonny Rollins, and Oliver Nelson. I would like to believe that some of the reasons I've been around so long is that I don't do the same thing over and over. I like to grow, keep adding another thread to my musical tapestry." He added, "I'm just staying true to the things that got me to play in the first place."

Washington died suddenly on December 17, 1999, shortly after taping a CBS-TV performance in New York. He was 56. His abbreviated career spanned 31 original and compilation albums, and many dozens of guest appearances on other artists' albums. His last major project was the March 2000 release of *Aria* on Sony Classical, an album of operatic arias by Puccini, Bizet, Massenet, and Gershwin that took him back to his classical roots.

Washington always had hope for the future and left behind a remarkable humanitarian legacy as a public servant who was always willing to lend his name and talent to help others. "There is always hope; there is always optimism," he said. In order to preserve Washington's dream into the 21st century, The Grover Washington, Jr. Protect the Dream Foundation has been established. Its mission is to enrich the lives of young people through music education. The foundation recognizes the importance of music education and is committed to putting music back into the hands, minds, and hearts of every child possible. Tax-deductible contributions can be made to the Grover Washington Jr. Protect the Dream Foundation, 8610 Evergreen Place, Philadelphia, PA, 19118, with checks payable to GW Jr.—Protect the Dream.

Grover Washington, Jr., was a perennial. His music will withstand the test of charts, trends, and time. Washington's music was always about one thing, heart. It was the uncommon denominator that defined his life's work.



Photo by Jeff Sedlik



Photo by Jeff Sedlik

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LEGEND

Special Symbols



Scoop up

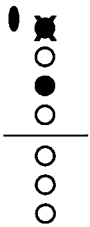


Fall off

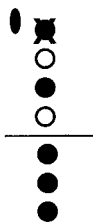


Pitch bend

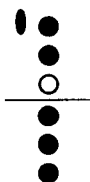
Special Fingerings



Alternate high F fingering



Alternate high F half-tone fingering



Alternate high A fingering

Chord Names

Note: Chord names in italics reflect actual sounding chords.
Chord names in regular type reflect chords respective to sax's written key.

In the Name of Love

Words and Music by Ralph MacDonald
and William Salter

Soprano Sax

Moderately bright

The musical score is written for Soprano Saxophone in the key of F major (one sharp) and 4/4 time. It begins with a tempo marking of 'Moderately bright' and a dynamic of 'p' (piano). The score consists of several lines of music, each with corresponding chord symbols written above or below the staff. The chords include triads, dyads, and more complex structures like 11th and 9th chords. There are several triplet markings (indicated by a '3' over a group of notes) and a 'To Coda' section at the end of the first system. The piece concludes with a dynamic marking of 'mp' (mezzo-piano).

Chord symbols include: F, G, Fmaj7, Gmaj7, E^b/F, F/G, B^bmaj7, Cmaj7, B^b/C, C/D, F, G, Fmaj7, Gmaj7, E^b/F, F/G, F7, G7, B^bmaj7, Cmaj7, B^b/C, C/D, C[#]07, D[#]07, Dm, Em, D^b7, E^b7, Cm7, Dm7, C^b7^b5, D^b7^b5, B^bmaj7, Cmaj7, E^b9[#]11, F9[#]11, F, G, Fmaj7, Gmaj7, To Coda, B^b/C, C/D, C7, D7, Fmaj7, Gmaj7, F6, G6, B^bmaj7/C, Gm/C, B^b/C, Cmaj7/D, Am/D, C/D, Fmaj7, Gmaj7, F6, G6, B^bmaj7/C, Gm/C, B^b/C, Cmaj7/D, Am/D, C/D, F, G, F/E^b, G/F, mp.

B^b/D *Gm7^b5/D^b* *F* *F/E^b* *B^b/D* *Gm7^b5/D^b*
C/E *Am7^b5/E^b* *G* *G/F* *C/E* *Am7^b5/E^b*



G^b *G^b/E* *C^b/E^b* *A^bm7^b5/D* *G^b* *G^b/E*
A^b *A^b/G^b* *D^b/F* *B^bm7^b5/E* *A^b* *A^b/G^b*



C^b/E^b *D11* *G* *B7[#]5*
D^b/F *E11* *A* *C[#]7[#]5*



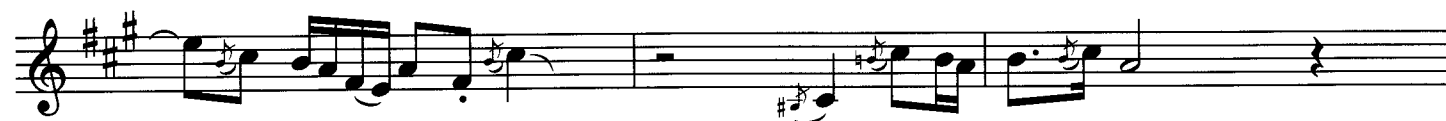
Cmaj7 *Am7* *G/B* *C* *D11* *G*
Dmaj7 *Bm7* *A/C[#]* *D* *E11* *A*



B7[#]5 *Cmaj7* *Am7* *G/B* *C* *D11*
C[#]7[#]5 *Dmaj7* *Bm7* *A/C[#]* *D* *E11*



G *B7[#]5* *Cmaj7*
A *C[#]7[#]5* *Dmaj7*



Am7 *G/B* *C* *D11* *G* *B7[#]5*
Bm7 *A/C[#]* *D* *E11* *A* *C[#]7[#]5*



Cmaj7
Dmaj7

Am7 *G/B* *C* *D11*
Bm7 *A/C#* *D* *E11*

G
A

B7#5
C#7#5

Cmaj7
Dmaj7

Am7 *G/B* *C* *D11* *G* *B7#5*
Bm7 *A/C#* *D* *E11* *A* *C#7#5*

Cmaj7 *Am7* *G/B* *C* *D11* *Em7* *Eb9#11*
Dmaj7 *Bm7* *A/C#* *D* *E11* *F#m7* *F9#11*

Dm7 *Db7* *Cmaj7* *F9*
Em7 *Eb7* *Dmaj7* *G9*

G *D11* *G*
A *E11* *A*

Bb/C *F* *F/Eb* *Bb/D* *Gm7b5/Db*
C/D *G* *G/F* *C/E* *Am7b5/Eb*

mp

F *F/E^b* *B^b/D* *B^b/C* *D.S. al Coda*
G *G/F* *C/E* *C/D*

p

Coda *B^b/C* *C7* *F* *A7^{#5}*
 $\text{\textcircled{C}}$ *C/D* *D7* *G* *B7^{#5}*

mp

B^bmaj7 *Gm7* *F/A* *B^b* *C11* *F*
Cmaj7 *Am7* *G/B* *C* *D11* *G*

A7^{#5} *B^bmaj7* *Gm7* *F/A* *B^b* *C11*
B7^{#5} *Cmaj7* *Am7* *G/B* *C* *D11*

F *A7^{#5}*
G *B7^{#5}*

mf

B^bmaj7 *Gm7* *F/A* *B^b* *C11*
Cmaj7 *Am7* *G/B* *C* *D11*

F *A7^{#5}*
G *B7^{#5}*

B^bmaj7
Cmaj7

Gm7
Am7

F/A
G/B


B^b
C

C11
D11



F
G

A7^{#5}
B7^{#5}




B^bmaj7
Cmaj7

Gm7
Am7

F/A
G/B

B^b
C

C11
D11



Begin fade

F
G

A7^{#5}
B7^{#5}



B^bmaj7
Cmaj7

Gm7
Am7

F/A
G/B

B^b
C

C11
D11



F
G

A7^{#5}
B7^{#5}

B^bmaj7
Cmaj7

Fade out



East River Drive

Written by Grover Washington, Jr.

Soprano Sax

Freely

Dm7 E^bmaj7
Em7 Fmaj7

D7^{#9}₅
E7^{#9}₅

E^bmaj7
Fmaj7

mp

D7^{#9}₅
E7^{#9}₅

Gm
Am

Fm9 B^b13 E^bmaj7
Gm9 C13 Fmaj7

Dm7 G7 Cmaj7
Em7 A7 Dmaj7

Cm7 Dm7 E^bmaj7
Dm7 Em7 Fmaj7

Dm7 Cm7 F
Em7 Dm7 G

rit.

Moderately slow, funky

Gm7
Am7

C7
D7

Gm7
Am7

C7
D7

Gm7
Am7

C7
D7

Gm7
Am7

C7 Dm7
D7 Em7

E^bmaj7
Fmaj7

D7^{#9}₅
E7^{#9}₅

E^bmaj7
Fmaj7

D7^{#9}₅
E7^{#9}₅

Gm7
Am7

C7
D7

Gm7
Am7

C7
D7

Gm7
Am7

C7
D7

Gm7
Am7

C7
D7

Fm9
Gm9

B^b13
C13

E^bmaj7
Fmaj7

1.

To Coda

Dm7 G7 Cmaj7 Cm7 Dm7 Ebmaj7 Dm7 Cm7 F
 Em7 A7 Dmaj7 Dm7 Em7 Fmaj7 Em7 Dm7 G

2.

Gm7 C7 Gm7 C7 Cm7 F Gm7 C7
 Am7 D7 Am7 D7 Dm7 G Am7 D7

Gm7 C7 Gm7 C7 Gm7 C7
 Am7 D7 Am7 D7 Am7 D7

Gm7 C7 Gm7 C7 Gm7 C7
 Am7 D7 Am7 D7 Am7 D7

Gm7 C7 Gm7 C7 Gm7 C7
 Am7 D7 Am7 D7 Am7 D7

Gm7 C7 Gm7 C7 C7
 Am7 D7 Am7 D7 Am7 D7

Gm7 C7 Gm7 C7 Gm7 C7
 Am7 D7 Am7 D7 Am7 D7

mf

Gm7 *Am7* *C7* *D7* *Gm7* *Am7* *C7* *D7* *loco*

Gm7 *Am7* *C7* *D7* *Gm7* *Am7* *C7* *D7*

Gm7 *Am7* *C7* *D7* *Fm9* *Gm9* *Bb13* *C13* *Ebmaj7* *Fmaj7*

Dm7 *Em7* *G7* *A7* *Cmaj7* *Dmaj7* *Cm7* *Dm7* *Dm7* *Em7* *Ebmaj7* *Fmaj7* *Dm7* *Em7*

Cm7 *Dm7* *F* *G* *Gm7* *Am7* *C7* *D7* *Gm7* *Am7* *C7* *D7* *D.S. al Coda*
fr

Coda *Bbm7* *F* *Cm7* *G* *Gm7* *Am7* *C7* *D7* *Gm7* *Am7* *C7* *D7* *Gm7* *Am7* *C7* *D7*

Gm7 *Am7* *C7* *D7* *Gm7* *Am7* *C7* *D7* *Gm7* *Am7* *C7* *D7*

Gm7 Am7 C7 D7 Gm7 Am7 C7 D7

Gm7 Am7 C7 D7 *Begin fade* Gm7 Am7 C7 D7

8va

Gm7 Am7 C7 D7 Gm7 Am7 C7 D7

8va

Gm7 Am7 C7 D7 Gm7 Am7 C7 D7

Gm7 Am7 C7 D7

Gm7 Am7 C7 D7 *Fade out*

Dm7 *G11* *Cmaj7* *Fmaj7*
Em7 *A11* *Dmaj7* *Gmaj7*

mf

Dm7 *E7#9* *A m7* *Dm7* *E m7*
Em7 *F#7#9* *Bm7* *Em7* *F#m7*

mf

Fmaj7 *Em7* *Fmaj7* *F#m7b5* *B* *E7*
Gmaj7 *F#m7* *Gmaj7* *G#m7b5* *C#* *F#7*

mf

A m7 *D7* *A m7* *D7* *A m7* *D7*
Bm7 *E7* *Bm7* *E7* *Bm7* *E7*

Subtone -----

mp

A m7 *Dm7* *G7* *C13* *F13*
Bm7 *Em7* *A7* *D13* *G13*

mf

E7 *A m7* *D7* *A m7* *D7*
F#7 *Bm7* *E7* *Bm7* *E7*

mp

A m7 *D7* *A m7* *Dm7* *C* *D* *A m*
Bm7 *E7* *Bm7* *Em7* *D* *E* *Bm*

mp *mf*

C D Am C D
D E Bm D E

Am Bm C D D E

Am Bm 8va ----- loco

Dm7 G11 Cmaj7 Fmaj7 Dm7 E7
Em7 A11 Dmaj7 Gmaj7 Em7 F#7

f

Am Bm Dm7 Em7 Fmaj7 Em7 Fmaj7
Em7 F#m7 Gmaj7 Gmaj7

8va -----

F#m7b5 B E7 Am7 D7 Am7 D7
G#m7b5 C# F#7 Bm7 E7 Bm7 E7

mp

Am7 D7 Am7 Dm7 G7 C13
Bm7 E7 Bm7 Em7 A7 D13

F13
G13

E7
F#7

A m7
Bm7

D7
E7



A m7
Bm7

D7
E7

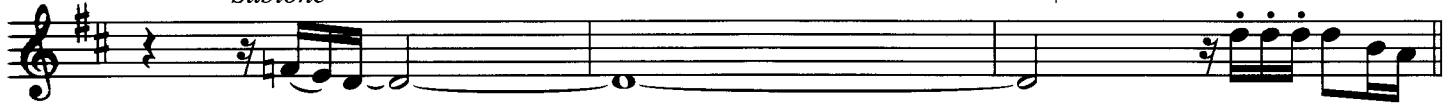
A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

Subtone



A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

Subtone



A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7



A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

Subtone



A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7



A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7



Am7 D7
Bm7 E7

Am7 D7
Bm7 E7 *loco*

Am7 D7
Bm7 E7

mf

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

8va ----- *loco*

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

8va

f

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

8va

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

loco

*

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

mf

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

Am7 D7
Bm7 E7

* Alternate high F fingering

Am7 D7 Am7 D7 Am7 D7
Bm7 E7 Bm7 E7 Bm7 E7

Am7 D7 Am7 D7 Am7 D7
Bm7 E7 Bm7 E7 Bm7 E7

Am7 D7 Am7 D7 C D
Bm7 E7 Bm7 E7 D E

Guitar Solo 40 Brass and strings 8

Dm7 G11 Cmaj7 Fmaj7 Dm7 E7
Em7 A11 Dmaj7 Gmaj7 Em7 F#7

mf 3

Am7 Dm7 Em7 Fmaj7 Em7 Fmaj7
Bm7 Em7 F#m7 Gmaj7 F#m7 Gmaj7

F#m7b5 B E7 Am7 D7
G#m7b5 C# F#7 Bm7 E7

tr 3

Am7 D7 Am7 D7 Am7 Dm7 G7
Bm7 E7 Bm7 E7 Bm7 Em7 A7

Subtone

C13
D13

F13
G13

E7
F#7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

mp

A m7
Bm7

D7
E7

Subtone -----

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

Begin fade

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

A m7
Bm7

D7
E7

Fade out

Just the Two of Us

Tenor Sax

Words and Music by Ralph MacDonald,
William Salter and Bill Withers

Moderately slow
Vocal (concert key)

Play 4 times

D^bmaj7 C7 Fm E^bm7 A^b7 D^bmaj7 C7 Fm

D^bmaj7 C7 Fm E^bm7 A^b7 D^bmaj7 C7

mf I see the crys-tal rain-drops fall, and the beau-ty of it all is when the sun comes shin-ing
We look for love; no time for tears; wast-ed wa-ter's all that is and it don't make no flow-ers
I hear the crys-tal rain-drops fall on the win-dow down the hall and it be-comes the morn-ing

Fm D^bmaj7 C7 Fm E^bm7 A^b7

through— to make those rain-bows in my mind, when I think of you some-
grow. Good things might come to those who wait, not for those who wait too
dew. And dar-ling, when the morn-ing comes, and I see the morn-ing

D^bmaj7 C7 Fm

time, and I want to spend— some time with you. } Just— the
late, and we've got to go— for all we know. }
sun, I want to be— the one with you. }

D^bmaj7 C7 Fm7 Em7 E^bm7 A^b7

two of us, we can make it if— we try; just the

D^bmaj7 C7 Fm D^bmaj7 C7

two of us. (Just the two— of us.) Just— the two of us; { 1. 2. build - ing
3. build - ing

Fm7 Em7 E^bm7 A^b7 D^bmaj7 C7 Fm To Coda

cas - tles in— the sky; } just the two of us, you and I.—
cas - tles way— up high; }

Tenor Sax

1st time 8va higher;

2nd time as is

$D^{\flat}maj7$

$E^{\flat}maj7$

$C7^{\sharp 5}$

$D7^{\sharp 5}$

$C^{\flat}maj7$

$D^{\flat}maj7$

$B^{\flat 7^{\sharp 5}}$

$C7^{\sharp 5}$

mf

$A^{\flat}maj7$

$C^{\flat}maj7$

$A^{\flat 7^{\sharp 5}}$

$B^{\flat 7^{\sharp 5}}$

1. $D^{\flat}maj7$

$E^{\flat}maj7$

$G^{\flat 13}$

$A^{\flat 13}$

2. $D^{\flat}maj7$

$E^{\flat}maj7$

$G^{\flat 13}$

$A^{\flat 13}$

$D^{\flat}maj7$

$E^{\flat}maj7$

$C7$

$D7$

Fm

Gm

$E^{\flat}m7$

$A^{\flat}m7$

$Fm7$

$B^{\flat}7$

Steel Drum Solo

16

mf

$D^{\flat}maj7$

$E^{\flat}maj7$

$C7$

$D7$

Fm

Gm

$D^{\flat}maj7$

$E^{\flat}maj7$

$C7$

$D7$

Fm

Gm

$E^{\flat}m7$

$Fm7$

$A^{\flat}7$

$B^{\flat}7$

$D^{\flat}maj7$

$E^{\flat}maj7$

$C7$

$D7$

Fm

Gm

mp

$D^{\flat}maj7$

$E^{\flat}maj7$

$C7$

$D7$

Fm

Gm

$E^{\flat}m7$

$Fm7$

$A^{\flat}7$

$B^{\flat}7$

$D^{\flat}maj7$

$E^{\flat}maj7$

$C7$

$D7$

Fm

Gm

$D^{\flat}maj7$

$E^{\flat}maj7$

$C7$

$D7$

Fm

Gm

$E^{\flat}m7$

$Fm7$

$A^{\flat}7$

$B^{\flat}7$

* Alternate high F fingering

** Alternate high F half-tone fingering

D^bmaj7 *C7* *Fm* *D^bmaj7* *C7*
E^bmaj7 *D7* *Gm* *E^bmaj7* *D7*

Fm *E^bm7* *A^b7* *D^bmaj7* *C7*
Gm *Fm7* *B^b7* *E^bmaj7* *D7*

Fm *D^bmaj7* *C7*
Gm *E^bmaj7* *D7*

mf

* ** * **

Fm *E^bm7* *A^b7* *D^bmaj7* *C7*
Gm *Fm7* *B^b7* *E^bmaj7* *D7*

*** *** * ** * **

Fm *D^bmaj7* *C7* *Fm* *E^bm7* *A^b7*
Gm *E^bmaj7* *D7* *Gm* *Fm7* *B^b7*

D^bmaj7 *C7* *Fm* *D^bmaj7* *C7*
E^bmaj7 *D7* *Gm* *E^bmaj7* *D7*

Fm *E^bm7* *A^b7* *D^bmaj7* *C7*
Gm *Fm7* *B^b7* *E^bmaj7* *D7*

Fm *Gm* *D^bmaj7* *C7*
E^bmaj7 *D7*

Fm *E^bm7* *A^b7* *D^bmaj7* *C7*
Gm *Fm7* *B^b7* *E^bmaj7* *D7*

Fm *D^bmaj7* *C7* *Fm* *E^bm7* *A^b7*
Gm *E^bmaj7* *D7* *Gm* *Fm7* *B^b7*

8va *loco*

D^bmaj7 *C7* *Fm*
E^bmaj7 *D7* *Gm*

mp

D^bmaj7 *C7#5* *C^bmaj7* *B^b7#5* *A^bmaj7* *A^b7#5*
E^bmaj7 *D7#5* *D^bmaj7* *C7#5* *C^bmaj7* *B^b7#5*

D^bmaj7 *G^b13* *D^bmaj7* *C7#5* *C^bmaj7* *B^b7#5*
E^bmaj7 *A^b13* *E^bmaj7* *D7#5* *D^bmaj7* *C7#5*

p

A^bmaj7 *A^b7#5* *D^bmaj7* *G^b13* *D.C. (no repeats) al Coda*
C^bmaj7 *B^b7#5* *E^bmaj7* *A^b13*

Coda Tenor Sax

$\text{D}^{\flat}\text{maj7}$ C7 Fm $\text{E}^{\flat}\text{m7}$ $\text{A}^{\flat7}$ $\text{D}^{\flat}\text{maj7}$ C7
 $\text{E}^{\flat}\text{maj7}$ D7 Gm Fm7 $\text{B}^{\flat7}$ $\text{E}^{\flat}\text{maj7}$ D7

Fm $\text{D}^{\flat}\text{maj7}$ C7 Fm $\text{E}^{\flat}\text{m7}$ $\text{A}^{\flat7}$
 Gm $\text{E}^{\flat}\text{maj7}$ D7 Gm Fm7 $\text{B}^{\flat7}$

$\text{D}^{\flat}\text{maj7}$ C7 Fm $\text{D}^{\flat}\text{maj7}$ C7
 $\text{E}^{\flat}\text{maj7}$ D7 Gm $\text{E}^{\flat}\text{maj7}$ D7

mp

Fm Em7 $\text{E}^{\flat}\text{m7}$ $\text{A}^{\flat7}$ $\text{D}^{\flat}\text{maj7}$ C7 Fm
 Gm $\text{G}^{\flat}\text{m7}$ Fm7 $\text{B}^{\flat7}$ $\text{E}^{\flat}\text{maj7}$ D7 Gm

$\text{D}^{\flat}\text{maj7}$ C7 Fm Em7 $\text{E}^{\flat}\text{m7}$ $\text{A}^{\flat7}$ $\text{D}^{\flat}\text{maj7}$ C7
 $\text{E}^{\flat}\text{maj7}$ D7 Gm $\text{G}^{\flat}\text{m7}$ Fm7 $\text{B}^{\flat7}$ $\text{E}^{\flat}\text{maj7}$ D7

mf

Fm $\text{D}^{\flat}\text{maj7}$ C7 Fm Em7 $\text{E}^{\flat}\text{m7}$ $\text{A}^{\flat7}$
 Gm $\text{E}^{\flat}\text{maj7}$ D7 Gm $\text{G}^{\flat}\text{m7}$ Fm7 $\text{B}^{\flat7}$

$\text{D}^{\flat}\text{maj7}$ C7 Fm
 $\text{E}^{\flat}\text{maj7}$ D7 Gm

D^bmaj7 *C7* *Fm* *Em7* *E^bm7* *A^b7*
E^bmaj7 *D7* *Gm* *G^bm7* *Fm7* *B^b7*

D^bmaj7 *C7* *Fm*
E^bmaj7 *D7* *Gm*

D^bmaj7 *C7* *Fm* *Em7* *E^bm7* *A^b7*
E^bmaj7 *D7* *Gm* *G^bm7* *Fm7* *B^b7*

D^bmaj7 *C7* *Fm*
E^bmaj7 *D7* *Gm*

8va

Begin fade

D^bmaj7 *C7* *Fm* *Em7* *E^bm7* *A^b7*
E^bmaj7 *D7* *Gm* *G^bm7* *Fm7* *B^b7*

8va

D^bmaj7 *C7* *Fm*
E^bmaj7 *D7* *Gm*

D^bmaj7 *C7* *Fm* *Em7* *E^bm7* *A^b7*
E^bmaj7 *D7* *Gm* *G^bm7* *Fm7* *B^b7*

Let It Flow

Written by Grover Washington, Jr.

Alto Sax

Moderately fast 15

Chord voicings: $Dm9$, $Bm9$, $Gm9$, $Em9$, $Am7$, $F\#m7$, $A7\#5$, $F\#7\#5$, $Dm9$, $Bm9$, $Gm9$, $Em9$, $Am7$, $F\#m7$, $A7\#5$, $F\#7\#5$, $Dm9$, $Bm9$, $Gm9$, $Em9$, $Am7$, $F\#m7$, $B\flat maj7$, $G maj7$, $Am7$, $F\#m7$, $Em7$, $C\#m7$, $A7\#5$, $F\#7\#5$, $D9sus4$, $B9sus4$, $D7\flat9$, $B7\flat9$.

Dynamics: *mp*

Rehearsal mark: 15

First ending: 1. $Dm9$, $Bm9$

Second ending: 2. $Dm9$, $Bm9$

Gm9
Em9

Am7
F#m7

Bbmaj7
Gmaj7

Ebmaj7
Cmaj7



Em7
C#m7

A7#5
F#7#5

Dm9
Bm9

D7b9
B7b9



p > *mp*

Gm9
Em9

Am7
F#m7

A7#5
F#7#5

Dm9
Bm9



>

Gm9
Em9

Am7
F#m7

A7#5
F#7#5



Dm9
Bm9

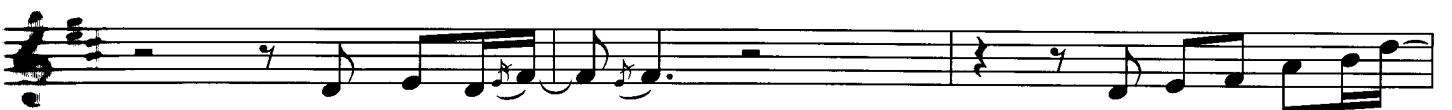
Subtone



Dm7
Bm7

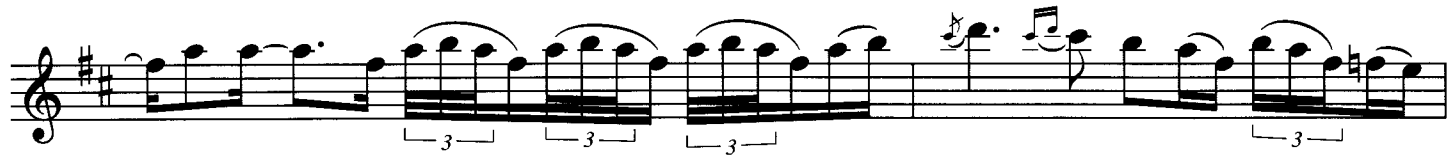
Subtone

Subtone



p





D7^b9

Gm9

Am7

A7^b₅

B7^b9

Em9

F[#]m7

F[#]7^b₅

Subtone -----

Dm9
Bm9

Dm9
Bm9



Gm9
Em9



Am7
F#m7

Bbmaj7
Gmaj7

Am7
F#m7



Em7
C#m7

A7#5
F#7#5



Dm9
Bm9



Gm7
Em7

Am7
F#m7

Bbmaj7
Gmaj7

Ebmaj7
Cmaj7

Em7
C#m7

A7#5
F#7#5

Dm9
Bm9

Begin fade

Gm9
Em9

Am7
F#m7

Bbmaj7
Gmaj7

8va

Am7
F#m7
8va-*loco*

Em7
C#m7

A7#5
F#7#5

Dm9
Bm9

Fade out

Mr. Magic

Words and Music by Ralph MacDonald
and William Salter

Tenor Sax

Moderately

11

Cm7add4
Dm7add4

mp

F7
G7

A^b/B^b
B^b/C

Cm7add4
Dm7add4

B^bm7
Cm7

E^b9
F9

A^bmaj7
B^bmaj7

G7^{#5}
A7^{#5}

Cm7add4
Dm7add4

F7
G7

E^bmaj7
Fmaj7

A^bmaj7
B^bmaj7

mf

E^bmaj7
Fmaj7

A^bmaj7
B^bmaj7

1. E^bmaj7
Fmaj7

F⁻sus4
A⁻sus4

Cm7add4
Dm7add4

F7
G7

f p

Cm7add4
Dm7add4

F7
G7

2. E^bmaj7
Fmaj7

mp

* Alternate high F fingering

G7sus4
A7sus4
8va

f

loco
mf

Cm7add4
Dm7add4

F7
G7

pp

Cm7add4
Dm7add4

F7
G7

Guitar Solo

48

Cm7
Dm7

F9
G9

mp

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

8va

mf

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

8va

loco

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

8va

loco

F9
G9

Cm7
Dm7

F9
G9 *Cm7*
Dm7

F9
G9 *Cm7*
Dm7

F9
G9 *Cm7*
Dm7

F9
G9 *Cm7*
Dm7 *8va* *F9*
G9

Cm7
Dm7 *F9*
G9 *Cm7*
Dm7

8va *loco* *mp*

F9
G9 *Cm7*
Dm7 *F9*
G9

Cm7
Dm7 *F9*
G9 *Cm7*
Dm7

** Alternate high F half-tone fingering

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7
Dm7

F9
G9

Cm7add4
Dm7add4

F7
G7

A^b/B^b
B^b/C

Cm7add4
Dm7add4



B^bm7
Cm7

A^bmaj7
B^bmaj7

Cm7add4
Dm7add4

F7
G7



E^bmaj7
Fmaj7

A^bmaj7
B^bmaj7

E^bmaj7
Fmaj7



A^bmaj7
B^bmaj7

E^bmaj7
Fmaj7

1. G7sus4
A7sus4

Cm7add4
Dm7add4

8va -----



F7
G7

Cm7add4
Dm7add4

F7
G7

loco



2. G7sus4
A7sus4

Cm7add4
Dm7add4

F7
G7

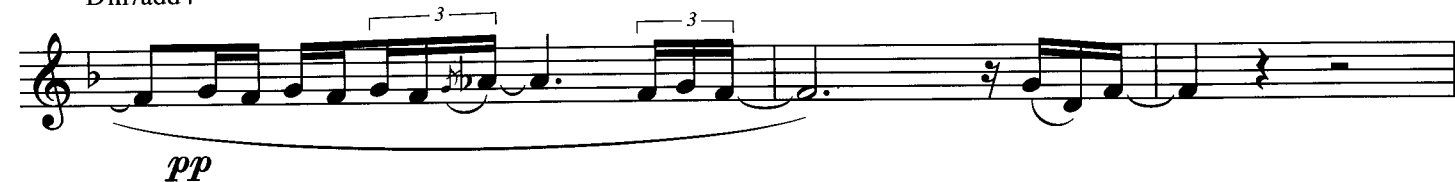
8va -----



Cm7add4
Dm7add4

F7
G7

Cm7add4
Dm7add4



F7 G7 Cm7add4 Dm7add4 F7 G7 Cm7add4 Dm7add4

p *mp*

F7 G7 Cm7add4 Dm7add4 F7 G7 Cm7add4 Dm7add4

p

F7 G7 Cm7add4 Dm7add4 F7 G7 Cm7add4 Dm7add4

F7 G7 Cm7add4 Dm7add4 F7 G7 Cm7add4 Dm7add4

F7 G7 Cm7add4 Dm7add4 F7 G7 Cm7add4 Dm7add4

F7 G7 Cm7add4 Dm7add4 F7 G7 Cm7add4 Dm7add4

pp *Begin fade*

F7 G7 Cm7add4 Dm7add4 F7 G7 Cm7add4 Dm7add4 F7 G7

Fade out

Little Black Samba

Words and Music by Ralph MacDonald,
William Salter and William Eaton

Tenor Sax

Moderately

Fm
*Gm * Subtone*

8

mp

* Till key change

* 2nd time

Gbmaj7 *F7#9*
Abmaj7 *G7#9*

Tacet

Gbmaj7 *F7#9*
Abmaj7 *G7#9*

Tacet

Ebm7
Fm7

Ab13 *Ab9#5*
Bb13 *Bb9#5*

Dbmaj7
Ebmaj7

Cm7b5
Dm7b5

F7b9 *Bbm9*
G7b9 *Cm9*

Bbm AbGbmaj7
Cm BbAbmaj7

Cm7b5
Dm7b5

F7b9
G7b9

Bbm9
Cm9

$B^{\flat}m$ A^{\flat} $G^{\flat}maj7$
 Cm B^{\flat} $A^{\flat}maj7$

$Cm7^{\flat}5$ $F7^{\flat}9$
 $Dm7^{\flat}5$ $G7^{\flat}9$



$B^{\flat}m9$
 $Cm9$

$B^{\flat}m$ A^{\flat} $G^{\flat}maj7$
 Cm B^{\flat} $A^{\flat}maj7$



$Cm7^{\flat}5$
 $Dm7^{\flat}5$

$F7^{\flat}9$
 $G7^{\flat}9$

$B^{\flat}m9$
 $Cm9$

$B^{\flat}m$ A^{\flat} $G^{\flat}maj7$
 Cm B^{\flat} $A^{\flat}maj7$

Subtone



$Cm7^{\flat}5$
 $Dm7^{\flat}5$

$F7^{\flat}9$
 $G7^{\flat}9$

$B^{\flat}m9$
 $Cm9$



Vocal (concert)
 Fm



I know a place down in old South A - mer - i - ca,



right there in the heart of Bra - zil, Ba - hi - a.



That's where peo - ple still have strong ties to Af - ri - ca,

and — their mu - sic ech - oes the name Ni - ger - i - a.

Shan - go, bi - che, Ma - kum - ba, all — tied to - geth - er by

voo - doo, mu - sic. Peo - ple are — on a nat - 'ral high. —

Sam - ba spir - it is — a true — tes - ti - mo - ni - al

to — the — pow - er of — Af - ri - ca's rit - u - al. —

G^bmaj7 *F7^{#9}* Tacet

— Ev - 'ry night they sam - ba out — on the

G^bmaj7 *F7^{#9}* Tacet

beach - es. — It's a per - fect set - ting for ro -

E^bm9 *A^b13* *A^b9#5*

mance. Let your bod - y dance. It's a bac - cha - nal,

D^bmaj7 *Cm7b5* *F7b9*

with a feel - ing just like car - ni - val.

Tenor Sax

B^bm9 *Cm9* *B^bm* *A^b* *G^bmaj7* *Cm* *B^b* *A^bmaj7*

p

Cm7b5 *F7b9* *B^bm9*

Dm7b5 *G7b9* *Cm9*

mf

B^bm *A^b* *G^bmaj7* *Cm7b5* *F7b9*

Cm *B^b* *A^bmaj7* *Dm7b5* *G7b9*

B^bm9 *Cm9* *B^bm* *A^b* *G^bmaj7* *Cm* *B^b* *A^bmaj7*

Cm7b5 *F7b9* *B^bm9*

Dm7b5 *G7b9* *Cm9*

mf

B^bm A^b G^bmaj7
Cm B^b A^bmaj7

8va --



Cm7^b5
Dm7^b5
8va

F7^b9
G7^b9

B^bm9
Cm9



B^bm A^b G^bmaj7
Cm B^b A^bmaj7 *loco*

8va



Cm7^b5
Dm7^b5

F7^b9
G7^b9

B^bm9
Cm9



B^bm A^b G^bmaj7
Cm B^b A^bmaj7
8va



Cm7^b5
Dm7^b5
loco

F7^b9
G7^b9

B^bm
Cm



Vocal (concert)

Fm



If — your life — is miss - ing soul — sat - is - fac - tion,

re - mem - ber Ba - hia's wait - ing to just make — it right. —

Ex - cite - ment, pas - sion, feel - ing all — come to - geth - er in

mag - ic, fire — burn - ing for you day — or night. —

G^bmaj7 *F7[#]9* Tacet

— Don't you know the sam - ba's wait - ing to

G^bmaj7 *F7[#]9* Tacet

get you? — From the time you hear — the mu - sic

E^bm9 *A^b13* *A^b9[#]5*

start, it will take your heart, — it will take your soul, —

D^bmaj7 *Cm7^b5* *F7^b9*

— it will take you if — you're young — or old. —

Tenor Sax

B^bm9
Cm9

B^bm A^bG^bmaj7
Cm B^bA^bmaj7

8va

mf

3

3

Detailed description: This is the first musical staff for Tenor Sax. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The staff contains several measures of music, including a triplet of eighth notes. Above the staff, the chord progression is indicated as B^bm9 / Cm9, followed by B^bm A^bG^bmaj7 / Cm B^bA^bmaj7. A dynamic marking of *mf* is placed below the staff. The staff ends with a triplet of eighth notes.

Cm7^b5
Dm7^b5

F7^b9
G7^b9

B^bm9
Cm9

B^bm A^bG^bmaj7
Cm B^bA^bmaj7

3

3

Detailed description: This is the second musical staff. It continues the melodic line with various rhythmic patterns, including a triplet of eighth notes and a triplet of sixteenth notes. The chord progression above the staff is Cm7^b5 / Dm7^b5, F7^b9 / G7^b9, B^bm9 / Cm9, and B^bm A^bG^bmaj7 / Cm B^bA^bmaj7.

Cm7^b5
Dm7^b5

F7^b9
G7^b9

B^bm9
Cm9

3

Detailed description: This is the third musical staff, featuring a triplet of eighth notes and a triplet of sixteenth notes. The chord progression above the staff is Cm7^b5 / Dm7^b5, F7^b9 / G7^b9, and B^bm9 / Cm9.

B^bm A^bG^bmaj7
Cm B^bA^bmaj7

Cm7^b5
Dm7^b5

F7^b9
G7^b9

8va

3

3

loco

Detailed description: This is the fourth musical staff. It starts with an 8va marking above the staff. The music includes a triplet of eighth notes and a triplet of sixteenth notes. The chord progression above the staff is B^bm A^bG^bmaj7 / Cm B^bA^bmaj7, Cm7^b5 / Dm7^b5 *loco*, and F7^b9 / G7^b9.

B^bm9
Cm9

B^bm A^bG^bmaj7
Cm B^bA^bmaj7

Detailed description: This is the fifth musical staff, featuring a triplet of eighth notes and a triplet of sixteenth notes. The chord progression above the staff is B^bm9 / Cm9 and B^bm A^bG^bmaj7 / Cm B^bA^bmaj7.

Cm7^b5
Dm7^b5

F7^b9
G7^b9

B^bm9
Cm9

B^bm A^bG^bmaj7
Cm B^bA^bmaj7

Detailed description: This is the sixth musical staff, featuring a triplet of eighth notes and a triplet of sixteenth notes. The chord progression above the staff is Cm7^b5 / Dm7^b5, F7^b9 / G7^b9, B^bm9 / Cm9, and B^bm A^bG^bmaj7 / Cm B^bA^bmaj7.

Cm7^b5
Dm7^b5

F7^b9
G7^b9

B^bm9
Cm9

8va

loco

Detailed description: This is the seventh musical staff. It starts with an 8va marking above the staff. The music includes a triplet of eighth notes and a triplet of sixteenth notes. The chord progression above the staff is Cm7^b5 / Dm7^b5, F7^b9 / G7^b9, and B^bm9 / Cm9 *loco*.

B^bm A^b G^bmaj7
Cm B^b A^bmaj7

Cm7^b5 F7^b9
Dm7^b5 G7^b9

8va



B^bm9
Cm9
loco

B^bm A^b G^bmaj7
Cm B^b A^bmaj7



Cm7^b5
Dm7^b5

F7^b9
G7^b9

B^bm9
Cm9

B^bm A^b G^bmaj7
Cm B^b A^bmaj7
loco

8va



Begin fade

Cm7^b5
Dm7^b5

F7^b9
G7^b9

B^bm9
Cm9



B^bm A^b G^bmaj7
Cm B^b A^bmaj7

Cm7^b5 F7^b9
Dm7^b5 G7^b9



B^bm9
Cm9

B^bm A^b G^bmaj7
Cm B^b A^bmaj7



Cm7^b5
Dm7^b5

F7^b9
G7^b9

B^bm9
Cm9

Fade out



Make Me a Memory

(Sad Samba)

Alto Sax

Written by Grover Washington, Jr.

Moderately fast

16

Chord symbols for measures 1-4:

Cm9	F13	Gm9	C13	E ^b 13
Am9	D13	Em9	A13	C13

Chord symbols for measures 5-8:

D7 ^{#9} ₅	Gm9	G13	G7 ^{b9} ₅	Cm9
B7 ^{#9} ₅	Em9	E13	E7 ^{b9} ₅	Am9

Chord symbols for measures 9-12:

F13	Gm9	C13	E ^b 13
D13	Em9	A13	C13

Chord symbols for measures 13-16:

E ^b maj7	D7 ^{#9} ₅	Gm9	Fm9	E ^b maj9	D7 ^{#9} ₅	Gm9	Fm9
Cmaj7	B7 ^{#9} ₅	Em9	Dm9	Cmaj9	B7 ^{#9} ₅	Em9	Dm9

Final ending chord symbols:

E ^b maj9	D7 ^{#9} ₅	D ^b maj9	Cmaj9	G9sus4	To Coda
Cmaj9	B7 ^{#9} ₅	B ^b maj9	Amaj9	E9sus4	⊕

E^bmaj9 *D7^{#9}_{#5}* *Gm9* *Fm9* *E^bmaj9* *D7^{#9}_{#5}* *Gm9* *Fm9*
Cmaj9 *B7^{#9}_{#5}* *Em9* *Dm9* *Cmaj9* *B7^{#9}_{#5}* *Em9* *Dm9*



E^bmaj9 *D7^{#9}_{#5}* *D^bmaj9* *Cmaj9* *G9sus4*
Cmaj9 *B7^{#9}_{#5}* *B^bmaj9* *A^bmaj9* *E9sus4*



2. *Cm9* *F13* *Gm9*
Am9 *D13* *Em9*



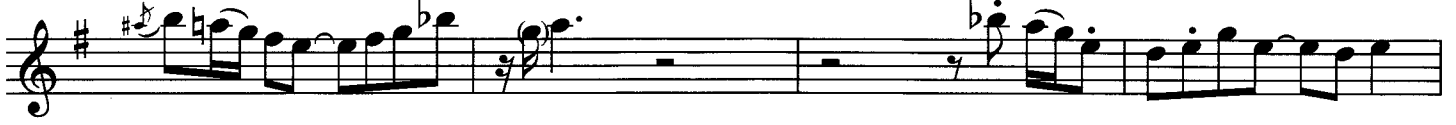
C13 *E^b13* *D7^{#9}_{#5}* *Gm9*
A13 *C13* *B7^{#9}_{#5}* *Em9*



G13 *D^b9* *Cm9* *F13* *Gm9*
E13 *B^b9* *Am9* *D13* *Em9*



C13 *E^b13* *D7^{#9}_{#5}* *Gm9*
A13 *C13* *B7^{#9}_{#5}* *Em9*



G13 *G7^{b9}_{#5}* *Cm9* *F13*
E13 *E7^{b9}_{#5}* *Am9* *D13*



Gm9 *C13* *E^b13*
Em9 *A13* *C13*

D7^{#9}_{#5} *Gm9* *G13* *D^b9*
B7^{#9}_{#5} *Em9* *E13* *B^b9*

Cm9 *F13*
Am9 *D13*

Gm9 *C13* *E^b13*
Em9 *A13* *C13*

D7^{#9}_{#5} *Gm9* *G13* *G7^{b9}_{#5}*
B7^{#9}_{#5} *Em9* *E13* *E7^{#9}_{#5}*

E^bmaj9 *D7^{#9}_{#5}* *Gm9* *Fm9* *E^bmaj9* *D7^{#9}_{#5}*
Cmaj9 *B7^{#9}_{#5}* *Em9* *Dm9* *Cmaj9* *B7^{#9}_{#5}*

Gm9 *Fm9* *E^bmaj9* *D7^{#9}_{#5}*
Em9 *Dm9* *Cmaj9* *B7^{#9}_{#5}*

D^bmaj9 *B^bmaj9* *Cmaj9* *A^bmaj9* *G9sus4* *E9sus4* *tr*

E^bmaj9 *D7^{#9}_{#5}* *Gm9* *Fm9* *Cmaj9* *B7^{#9}_{#5}* *Em9* *Dm9*

E^bmaj9 *D7^{#9}_{#5}* *Gm9* *Fm9* *E^bmaj9* *D7^{#9}_{#5}*
Cmaj9 *B7^{#9}_{#5}* *Em9* *Dm9* *Cmaj9* *B7^{#9}_{#5}*

8va *loco*

D^bmaj9 *B^bmaj9* *Cmaj9* *A^bmaj9* *G9sus4* *E9sus4* *tr* *D.S. al Coda* **8**

Coda *E^bmaj9* *D7^{#9}_{#5}* *Gm9* *Fm9* *Cmaj9* *B7^{#9}_{#5}* *Em9* *Dm9*

E^bmaj9 *D7^{#9}_{#5}* *Gm9* *Fm9* *E^bmaj9* *D7^{#9}_{#5}* *D^bmaj9*
Cmaj9 *B7^{#9}_{#5}* *Em9* *Dm9* *Cmaj9* *B7^{#9}_{#5}* *B^bmaj9*

Cmaj9 *A^bmaj9* *G9sus4* *E9sus4*

E^bmaj9 *D7^{#9}₅* *Gm9* *Fm9* *E^bmaj9* *D7^{#9}₅*
Cmaj9 *B7^{#9}₅* *Em9* *Dm9* *Cmaj9* *B7^{#9}₅*

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. A triplet of eighth notes is marked with a '3' at the end of the staff.

Gm9 *Fm9* *E^bmaj9* *D7^{#9}₅* *D^bmaj9*
Em9 *Dm9* *Cmaj9* *B7^{#9}₅* *B^bmaj9*

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines.

Cmaj9 *G9sus4*
A⁺maj9 *E9sus4*

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. A fifth-fingered note is marked with a '5' below it.

E^bmaj9 *D7^{#9}₅*
Cmaj9 *B7^{#9}₅*

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines.

Gm9 *Fm9* *E^bmaj9* *D7^{#9}₅*
Em9 *Dm9* *Cmaj9* *B7^{#9}₅*

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. A triplet of eighth notes is marked with a '3' below it.

Gm9 *Fm9* *E^bmaj9* *D7^{#9}₅* *D^bmaj9*
Em9 *Dm9* *Cmaj9* *B7^{#9}₅* *B^bmaj9*

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. A triplet of eighth notes is marked with a '3' above it.

Cmaj9 *G9sus4*
A⁺maj9 *E9sus4*

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords and melodic lines. A sixteenth-note triplet is marked with a '6' below it, and the final notes are marked with a '6' and a 'f' dynamic marking. An '8va -' marking is present at the end of the staff.

E^bmaj9 *D7^{#9}₅* *Gm9* *Fm9* *E^bmaj9* *D7^{#9}₅*
Cmaj9 *B7^{#9}₅* *Em9* *Dm9* *Cmaj9* *B7^{#9}₅*
8va ----- *loco*

Gm9 *Fm9* *E^bmaj9* *D7^{#9}₅* *D^bmaj9*
Em9 *Dm9* *Cmaj9* *B7^{#9}₅* *B^bmaj9*
Begin fade

Cmaj9 *G9sus4*
Amaj9 *E9sus4*

E^bmaj9 *D7^{#9}₅*
Cmaj9 *B7^{#9}₅*

Gm9 *Fm9* *E^bmaj9* *D7^{#9}₅*
Em9 *Dm9* *Cmaj9* *B7^{#9}₅*

Gm9 *Fm9* *E^bmaj9* *D7^{#9}₅* *D^bmaj9* *Cmaj9* *G9sus4*
Em9 *Dm9* *Cmaj9* *B7^{#9}₅* *B^bmaj9* *Amaj9* *E9sus4*
8va -----

8va ----- *loco*

$A7^{\#9}_{\#5}$ $A7^{\flat9}_{\flat5}$ $A\flat7^{\#11}_{\#5}$ $D7^{\#9}$ $D\flat6_9$ $B7^{\flat5}$ $G7^{\flat5}$
 $B7^{\#9}_{\#5}$ $B7^{\flat9}_{\flat5}$ $B\flat7^{\#11}_{\#5}$ $E7^{\#9}$ $E\flat6_9$ $D\flat7^{\flat5}$ $A7^{\flat5}$

mf

$G\flat9^{\#11}_{\#5}$ $F13^{\flat5}$ $G\flat9^{\#11}_{\#5}$ $F13^{\flat5}$
 $A\flat9^{\#11}_{\#5}$ $G13^{\flat5}$ $A\flat9^{\#11}_{\#5}$ $G13^{\flat5}$

p

$E7^{\#9}_{\#5}$ $E9^{\#5}$ $A13^{\#9}$ $A7^{\#9}_{\#5}$ $E\flat9^{\#5}$ $E\flat7^{\flat9}_{\#5}$ $Cmaj7/D$ $D13^{\flat9}$ $Gmaj9^{\#11}$ $A\flat9^{\flat5}$
 $G\flat7^{\#9}_{\#5}$ $G\flat9^{\#5}$ $B13^{\#9}$ $B7^{\#9}_{\#5}$ $F9^{\#5}$ $F7^{\flat9}_{\#5}$ $Dmaj7/E$ $E13^{\flat9}$ $Amaj9^{\#11}$ $B\flat9^{\flat5}$

$B^{\flat}maj13^{\#11}$ $E^{\flat}maj9^{\#11}$ $G\flat9^{\#11}_{\#5}$
 $Cmaj13^{\#11}$ $Fmaj9^{\#11}$ $A\flat9^{\#11}_{\#5}$

mp

$F9^{\#11}_{\#5}$ $G\flat9^{\#11}_{\#5}$
 $G9^{\#11}_{\#5}$ $A\flat9^{\#11}_{\#5}$

$F9^{\#11}_{\#5}$ $E\flat9^{\#11}_{\#5}$
 $G9^{\#11}_{\#5}$ $F9^{\#11}_{\#5}$

$D13$ $Gmaj9^{\#11}$ $A\flat9^{\#11}_{\#5}$ $D\flat13^{\#11}$
 $E13$ $Amaj9^{\#11}$ $B\flat9^{\#11}_{\#5}$ $E\flat13^{\#11}$

$Gb9^{#11}$ $F9^{#11}$
 $Ab9^{#5}$ $G9^{#5}$

$Gb9^{#11}$ $F9^{#11}$
 $Ab9^{#5}$ $G9^{#5}$

$Eb13$ $Cmaj7/D$ $D13b9$
 $F13$ $Dmaj7/E$ $E13b9$

p

G_9^6
 A_9^6
 Subtone -----

p

$Gb9^{#11}$ $F9^{#11}$ $Gb9^{#11}$ $F9^{#11}$
 $Ab9^{#5}$ $G9^{#5}$ $Ab9^{#5}$ $G9^{#5}$

p

$E7^{#9}$ $E9^{#5}$ $A13^#9$ $A7^{#11}$ $Eb9^{#11}$ $Eb7^{b9}$ $Cmaj7/D$ $D13b9$ $Bbmaj9^{#11}$
 $Gb7^{#9}$ $Gb9^{#5}$ $B13^#9$ $B7^{#11}$ $F9^{#11}$ $F7^{b9}$ $Dmaj7/E$ $E13b9$ $Cmaj9^{#11}$

p

$Ebmaj9$ $Bmaj13^{#11}$ $Gmaj9^{#11}$ $Dmaj13^{#11}$
 $Fmaj9$ $Cmaj13^{#11}$ $Amaj9^{#11}$ $Emaj13^{#11}$

p

Take Five

(Another Take Five)

By Paul Desmond

Alto Sax

Moderately fast

Em
C#m

mf

mp

Subtone

Em7
C#m7

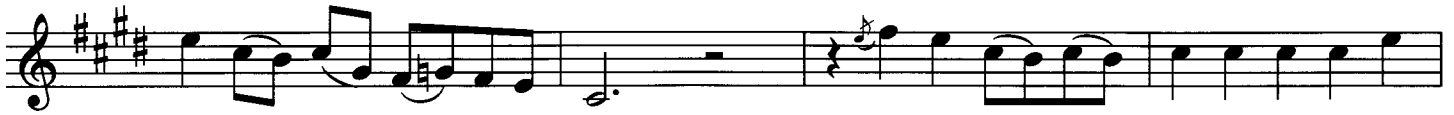
Am7/E
F#m7/C#

Em7
C#m7

Am7/E
F#m7/C#

Em7
C#m7

Subtone -----



Am7/E
F#m7/C#



Cmaj7
Amaj7

Bm7
G#m7



Am7
F#m7

Gmaj7
Emaj7

Cmaj7
Amaj7



Bm7
G#m7

Am7
F#m7

Bm7
G#m7



Em11
C#m11



Subtone -----



Em
C#m

Subtone ----- 1

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a series of notes with rests, including a dotted quarter note followed by an eighth note. A dynamic marking *mp* is centered below the staff.

Em7
C#m7

Musical staff 2: Treble clef, key signature of three sharps. The staff contains a series of notes, including a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note.

Musical staff 3: Treble clef, key signature of three sharps. The staff contains a series of notes with rests, including a dotted quarter note followed by an eighth note. There are two triplet markings (brackets with '3') over groups of three notes.

Am7/E
F#m7/C#

Musical staff 4: Treble clef, key signature of three sharps. The staff contains a series of notes with rests, including a dotted quarter note followed by an eighth note. There are two triplet markings (brackets with '3') over groups of three notes.

Em7
C#m7

Musical staff 5: Treble clef, key signature of three sharps. The staff contains a series of notes with rests, including a dotted quarter note followed by an eighth note. There is one triplet marking (bracket with '3') over a group of three notes.

Am7/E
F#m7/C#

Musical staff 6: Treble clef, key signature of three sharps. The staff contains a series of notes with rests, including a dotted quarter note followed by an eighth note. There is one triplet marking (bracket with '3') over a group of three notes.

Em7
C#m7

Musical staff 7: Treble clef, key signature of three sharps. The staff contains a series of notes with rests, including a dotted quarter note followed by an eighth note. There is one triplet marking (bracket with '3') over a group of three notes.

3

Am7/E
F#m7/C#

Cmaj7
Amaj7

Bm7
G#m7

Am7
F#m7

mf

Gmaj7
Emaj7

Cmaj7
Amaj7

3

Bm7
G#m7

Am7
F#m7

Bm7
G#m7

3

Em11
C#m11

3

Percussion Solo

16

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a series of eighth and sixteenth notes. A slur covers a triplet of eighth notes. A double bar line is at the end of the staff.

Em
C#m

Musical staff with treble clef, key signature of three sharps, and a series of eighth and sixteenth notes. A slur covers a triplet of eighth notes. The dynamic marking *mp* is below the staff.

Musical staff with treble clef, key signature of three sharps, and a series of eighth and sixteenth notes. A slur covers a triplet of eighth notes.

Musical staff with treble clef, key signature of three sharps, and a series of eighth and sixteenth notes. Two slurs cover triplet eighth notes.

Em6
C#m6

Musical staff with treble clef, key signature of three sharps, and a series of eighth and sixteenth notes. A slur covers a triplet of eighth notes.

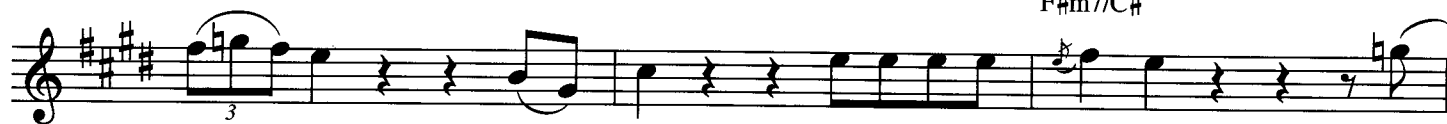
Subtone-----

Musical staff with treble clef, key signature of three sharps, and a series of eighth and sixteenth notes. A slur covers a triplet of eighth notes.

Em
C#m

Musical staff with treble clef, key signature of three sharps, and a series of eighth and sixteenth notes. A slur covers a triplet of eighth notes.

Am7/E
F#m7/C#



Cmaj7
Amaj7

Bm7
G#m7

Am7
F#m7



mf

Gmaj7
Emaj7

Cmaj7
Amaj7



Bm7
G#m7

Am7
F#m7

Bm7
G#m7



Cmaj7
Amaj7

Bm7
G#m7

Am7
F#m7

Subtone -----



Gmaj7
Emaj7

Cmaj7
Amaj7

Bm7
G#m7



Am7
F#m7

Bm7
G#m7

Cmaj7
Amaj7

Bm7
G#m7

Am7
F#m7

Gmaj7
Emaj7

Cmaj7
Amaj7

Bm7
G#m7

Am7
F#m7

Bm7
G#m7

Begin fade

Cmaj7
Amaj7

Bm7
G#m7

Am7
F#m7

Gmaj7
Emaj7

Cmaj7
Amaj7

Bm7
G#m7

Am7
F#m7

Bm7
G#m7

Cmaj7
Amaj7

Bm7
G#m7

Fade out

Take Me There

Written by Grover Washington, Jr.

Tenor Sax

Moderate Latin feel

Subtone $\frac{3}{8}$ Cm9
Dm9

Dm7
Em7



Ebmaj7
Fmaj7

Dm7
Em7

G
A

mp

Cm9
Dm9

Dm7
Em7



Gsus4
Asus4

G
A

Cmaj7
Dmaj7

C9sus4
D9sus4



Cmaj7
Dmaj7

C9sus4
D9sus4

Fmaj7
Gmaj7

E7b9
F#7b9



Am7
Bm7

D7
E7

Eb9
F9



Dm9
Em9

G
A

1. To Coda Cm9
Dm9



F13
G13

Cm9
Dm9

F13
G13

Bm9
C#m9

Bbm9
Cm9

Eb13
F13



A⁷maj9 *D^b13* *Cm9*
B⁷maj9 *E^b13* *Dm9*
 Subtone -----

F13 *Cm9* *F13* *Bm9*
G13 *Dm9* *G13* *C#m9*
 Subtone -----

B^bm9 *E^b13* *A^bmaj9*
Cm9 *F13* *B^bmaj9*

D^b13 *Cm9* *F13*
E^b13 *Dm9* *G13*

Cm9 *F13* *Bm9* *B^bm9*
Dm9 *G13* *C#m9* *Cm9*

*** **

mf

E^b13 *A^bmaj9* *D^b13*
F13 *B^bmaj9* *E^b13*

Cm9 *F13* *Cm9*
Dm9 *G13* *Dm9*

* Alternate high F fingering
 ** Alternate high F half-tone fingering

F13 G13 Bm9 C#m9 Bbm9 Cm9 Eb13 F13

8va

f

Abmaj9 Bbmaj9 Db13 Eb13 Cm9 Dm9

loco

F13 G13 Cm9 Dm9 F13 G13 Bm9 C#m9

Bbm9 Cm9 Eb13 F13 Abmaj9 Bbmaj9

Db13 Eb13 Cm9 Dm9 F13 G13

Cm9 Dm9 F13 G13 Bm9 C#m9 Bbm9 Cm9

3

Eb13 F13 Abmaj9 Bbmaj9 Db13 Eb13

Cm9
Dm9

F13
G13

Cm9
Dm9

F13
G13

Bm9
C#m9

Bbm9
Cm9

Eb13
F13

Abmaj9
Bbmaj9

Db13
Eb13

Cm9
Dm9
8va

F13
G13
loco

Cm9
Dm9

F13
G13

Bm9
C#m9

Bbm9
Cm9

Eb13
F13

Abmaj9
Bbmaj9
8va

Db13
Eb13

End double time feel

Cm9
Dm9
(8va) -----

F13
G13

loco

Cm9
Dm9

F13
G13

Bm9
C#m9

Bbm9
Cm9

Eb13
F13

Abmaj9
Bbmaj9

Db13
Eb13

D.S. al Coda
(with repeat)
Subtone -----

p

Coda
⊕

Cm9
Dm9

F13
G13

Cm9
Dm9

F7
G7

mp

Cm9
Dm9

F13
G13

Cm9
Dm9

F7
G7

Cm7
Dm7

F7
G7

Cm7
Dm7

F7
G7

Subtone -----

Cm7
Dm7

F7
G7

Cm7
Dm7

F7
G7

Subtone -----

Cm7
Dm7

F7
G7

Cm7
Dm7



F7
G7

Cm7
Dm7

F7
G7



Cm7
Dm7

F7
G7

Cm7
Dm7

Subtone -----



F7
G7

Cm7
Dm7

F7
G7

Cm7
Dm7



F7
G7

Cm7
Dm7

F7
G7

Cm7
Dm7



F7
G7

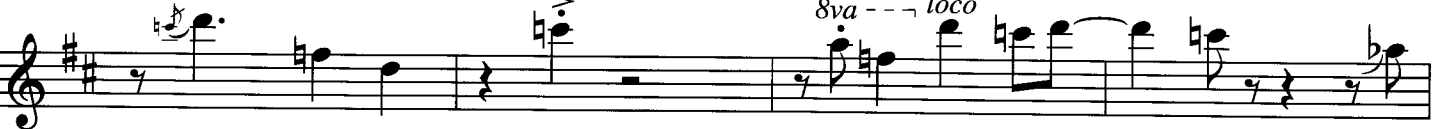
Cm7
Dm7

Begin fade

F7
G7

Cm7
Dm7

8va ----- loco



F7
G7

Cm7
Dm7

F7
G7

Cm7
Dm7



F7
G7

Cm7
Dm7

F7
G7

Fade out



Time Out of Mind

Words and Music by Walter Becker
and Donald Fagen

Tenor Sax

Moderately fast

A6
B6

A11
B11

Bm/A A
C#m/B B

A11
B11

Bm/A A
C#m/B B

A6
B6

A11
B11

Bm/A A
C#m/B B

A11
B11

Bm/A A
C#m/B B

Vocal (concert)

A6

Am7

Bm/A A

Am7

Keep your eyes — on the sky.

Put a dol -

(Sax)

B6

Bm7

C#m/B B

B11

Bm7

Bm/A A

A11

Am7

Bm/A A

- lar in the kit - ty.

Don't the moon — look pret - ty?

C#m/B B

B11

Bm7

C#m/B B

A6 Am7 G F#m7 Em11 Dmaj7 Am7

To - night when I chase the drag - on, the wa -

B6 Bm7 A G#m7 F#m11 Emaj7 Bm7

G F#m7 Em11 Dmaj7 Am7 G F#m7 Em11

- ter will change to cher - ry wine, and the sil - ver will turn to gold.

A G#m7 F#m11 Emaj7 Bm7 A G#m7 F#m11

Dmaj7 A11 Bm/A A A11

Time out of mind.

Emaj7 B11 C#m/B B B11

Bm/A A A6 A11 Bm/A A A11

C#m/B B B6 B11 C#m/B B B11

mp

Bm/A A A6 A11 Bm/A A

C#m/B B B6 B11 C#m/B B

Vocal (concert)

A6 Am7

Chil - dren, we have -

A11 B11 Bm/A A B6 Bm7

C#m/B B



Bm/A *A* *A11* *Am7* *Bm/A* *A*

— it right here. It's the light in my eyes.

C#m/B *B* *B11* *Bm7* *C#m/B* *B*

A11 *Am7* *Bm/A* *A* *A11* *Am7*

It's per - fec - tion and grace. It's the smile—

B11 *Bm7* *C#m/B* *B* *B11* *Bm7*

Bm/A *A* *A6* *Am7* *G* *F#m7* *Em11*

— on my face. To - night when I chase the drag -

C#m/B *B* *B6* *Bm7* *A* *G#m7* *F#m11*

mf

Dmaj7 *Am7* *G* *F#m7* *Em11* *Dmaj7* *Am7*

on, the wa - ter will change to cher - ry wine, and the sil -

Emaj7 *Bm7* *A* *G#m7* *F#m11* *Emaj7* *Bm7*

G *F#m7* *Em11* *Dmaj7* *A11*

ver will turn to gold. Time out of mind.

A *G#m7* *F#m11* *Emaj7* *B11*

To Coda

B m/A A $\text{\textcircled{0}}$ *A 11* *B m/A A*
C#m/B B *B 11* *C#m/B B*
Subtone -----
mp *3*

A 6 *C#m7 Bm7 Amaj7 Bm7 C#m7*
(Sax) B 6 D#m7 C#m7 Bmaj7 C#m7 D#m7
mf

A maj9 Dmaj9 C#m7 Bm7 C#7^{b9}/_{#5} F#m7 Bm7 Aadd9/C# G/C
Bmaj9 Emaj9 D#m7 C#m7 D#7^{b9}/_{#5} G#m7 C#m7 Badd9/D# A/D

C/F D/E Amaj9 Dmaj9 Aadd9/C# Bm7 C#7^{b9}/_{#5} F#m7
D/G E/F# Bmaj9 Emaj9 Badd9/D# C#m7 D#7^{b9}/_{#5} G#m7

B 7^{b9} E7 A 6 D/E Amaj9 Dmaj9 Aadd9/C# Bm7
C#7^{b9} F#7 B 6 E/F# Bmaj9 Emaj9 Badd9/D# C#m7

C#7^{b9}/_{#5} F#m7 Bm7 Aadd9/C# G/C C/F D/E
D#7^{b9}/_{#5} G#m7 C#m7 Badd9/D# A/D D/G E/F#

A maj9 Dmaj9 Aadd9/C# Bm7 C#7^{b9}/_{#5} F#m7 B 7^{b9}
Bmaj9 Emaj9 Badd9/D# C#m7 D#7^{b9}/_{#5} G#m7 C#7^{b9}

* Alternate high A fingering

E7 A6 D/E Amaj9 Dmaj9 Aadd9/C# Bm7 C#7^{b9}/_{#5} F#m7
 F#7 B6 E/F# Bmaj9 Emaj9 Badd9/D# C#m7 D#7^{b9}/_{#5} G#m7

Bm7 Aadd9/C# G/C C/F D/E Amaj9 Dmaj9 Aadd9/C# Bm7
 C#m7 Badd9/D# A/D D/G E/F# Bmaj9 Emaj9 Badd9/D# C#m7

Vocal (concert)

C#7^{b9}/_{#5} F#m7 B7^{b9} E7 A6 D.S. al Coda Am7

(Sax) D#7^{b9}/_{#5} G#m7 C#7^{b9} F#7 B6 Bm7

Coda

A11 Bm/A A A6

B11 C#m/B B B6 mp

(Sax) Bm/A A A11 Bm/A A Bm/A A
 C#m/B B B11 C#m/B B

A6 A11 Bm/A A A11
 B6 B11 C#m/B B B11

Bm/A A A6 A11
 C#m/B B B6 B11

B m/A A A 11 B m/A A
C#m/B B B11 C#m/B B

A 6 C#m7 Bm7 Amaj7 Bm7 C#m7
B 6 D#m7 C#m7 Bmaj7 C#m7 D#m7

E 7 A 6 D/E Amaj9 Dmaj9 Aadd9/C# Bm7
F#7 B 6 E/F# Bmaj9 Emaj9 Badd9/D# C#m7

7

mp
C#7^{b9}_{#5} F#m7 Bm7 C#7^{b9}_{#5} G/C C/F D/E
D#7^{b9}_{#5} G#m7 C#m7 D#7^{b9}_{#5} A/D D/G E/F#

Amaj9 Dmaj9 Aadd9/C# Bm7 C#7^{b9}_{#5} F#m7 B 7^{b9}
Bmaj9 Emaj9 Badd9/D# C#m7 D#7^{b9}_{#5} G#m7 C#7^{b9}_{#5}

E 7 A 6 D/E Amaj9 Dmaj9 Aadd9/C# Bm7
F#7 B 6 E/F# Bmaj9 Emaj9 Badd9/D# C#m7

mf
C#7^{b9}_{#5} F#m7 Bm7 Aadd9/C# G/C C/F D/E
D#7^{b9}_{#5} G#m7 C#m7 Badd9/D# A/D D/G E/F#

Amaj9 Dmaj9 Aadd9/C# Bm7 C#7^{b9}_{#5} F#m7 B 7^{b9}
Bmaj9 Emaj9 Badd9/D# C#m7 D#7^{b9}_{#5} G#m7 C#7^{b9}_{#5}

* Alternate high A fingering

E7 A6 D/E Amaj9 Dmaj9 Aadd9/C# Bm7 C#7^{b9}/_{#5} F#m7
 F#7 B6 E/F# Bmaj9 Emaj9 Badd9/D# C#m7 D#7^{b9}/_{#5} G#m7

8va-----, loco

Bm7 Aadd9/C# G/C C/F D/E Amaj9 Dmaj9 Aadd9/C# Bm7
 C#m7 Badd9/D# A/D D/G E/F# Bmaj9 Emaj9 Badd9/D# C#m7

C#7^{b9}/_{#5} F#m7 B7^{b9}
 D#7^{b9}/_{#5} G#m7 C#7^{b9}

E7 A6 D/E Amaj9 Dmaj9 Aadd9/C# Bm7
 F#7 B6 E/F# Bmaj9 Emaj9 Badd9/D# C#m7

8va-----, **f**

C#7^{b9}/_{#5} F#m7 Bm7 Aadd9/C# G/C
 D#7^{b9}/_{#5} G#m7 C#m7 Badd9/D# A/D

Begin fade
 C/F D/E Amaj9 Dmaj9 Aadd9/C# Bm7 C#7^{b9}/_{#5} F#m7
 D/G E/F# Bmaj9 Emaj9 Badd9/D# C#m7 D#7^{b9}/_{#5} G#m7

* *

B7^{b9} E7 A6 D/E
 C#7^{b9} F#7 B6 E/F#

Amaj9 Dmaj9 Aadd9/C# Bm7 C#7^{b9}/_{#5} F#m7
 Bmaj9 Emaj9 Badd9/D# C#m7 D#7^{b9}/_{#5} G#m7 *Fade out*

Winelight

Alto Sax

Words and Music by
William Eaton

Moderately

7

mf

Cm7
Am7

Fm7
Dm7

Cm7
Am7

A^bm7
Fm7

1. *Cm7*
Am7

2. *Cm7*
Am7

E^bmaj7
Cmaj7

E^b9
C9

mf

A^bmaj7
Fmaj7

D^b13
B^b13

E^bmaj7
Cmaj7

Detailed description: This is a musical score for Alto Saxophone. It consists of seven staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a '7' above the staff. The tempo is marked 'Moderately' and the dynamic is 'mf'. The first staff contains a melodic line with a repeat sign. The second staff continues the melody. The third staff has a repeat sign. The fourth staff has a first ending bracket labeled '1.' with chords Cm7 and Am7. The fifth staff has a second ending bracket labeled '2.' with chords Cm7 and Am7. The sixth staff begins with a saxophone symbol and has chords Ebmaj7 and Cmaj7. The seventh staff continues the melody with chords Eb9 and C9. The eighth staff has chords Abmaj7 and Fmaj7. The ninth staff has chords Db13 and Bb13. The tenth staff has chords Ebmaj7 and Cmaj7.

E^b9
C9

A^bmaj7
Fmaj7

D^b9
B^b9

E^b/B^b
C/G

C^o7/B^b
A^o7/G

A^bmaj7/B^b
Fmaj7/G

G7sus4
E7sus4

G7
E7

G7sus4
E7sus4

G7
E7

G7sus4
E7sus4

G7
E7

G7sus4
E7sus4

mp

Cm7
Am7

Fm7
Dm7

Cm7
Am7

A^bm7
Fm7

To Coda
⊕

Cm7
Am7

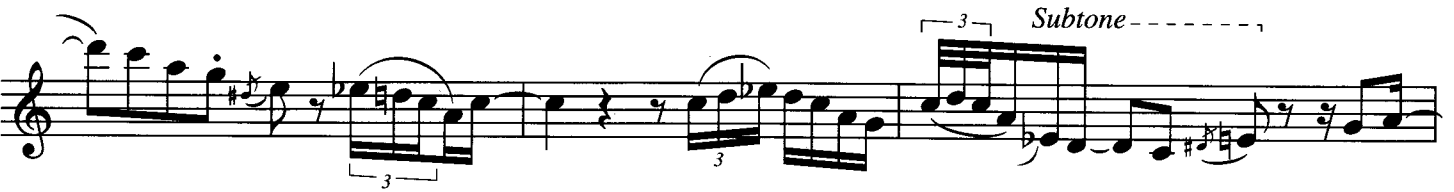
Cm7
Am7



Subtone -----



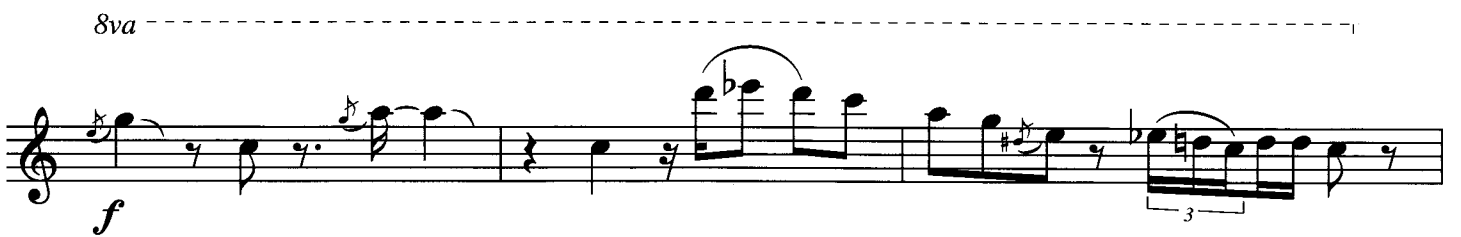
Subtone -----



8va -----

loco





Coda

Cm7
Am7

Cm7
Am7

mp

Fm7
Dm7

Cm7
Am7

A^bm7
Fm7

Cm7
Am7

Cm7
Am7

Fm7
Dm7

Subtone -----

8va

Fm7
Dm7

loco

Cm7
Am7

Musical staff 1: Treble clef, 8va marking, chords Fm7 and Dm7, loco instruction, Cm7 and Am7 chords, and a triplet of eighth notes.

A^bm7
Fm7

Musical staff 2: Treble clef, chords A^bm7 and Fm7, and a triplet of eighth notes.

Cm7
Am7

Musical staff 3: Treble clef, chords Cm7 and Am7.

Cm7
Am7

8va

loco

f *mf* *mp*

Musical staff 4: Treble clef, chords Cm7 and Am7, 8va marking, loco instruction, and dynamic markings *f*, *mf*, and *mp*.

Fm7
Dm7

Begin fade

Musical staff 5: Treble clef, chords Fm7 and Dm7, and instruction Begin fade.

Cm7
Am7

Subtone

Musical staff 6: Treble clef, chords Cm7 and Am7, and instruction Subtone.

A^bm7
Fm7

Fade out

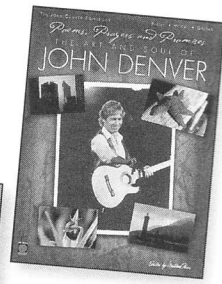
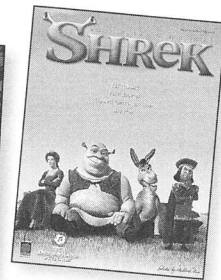
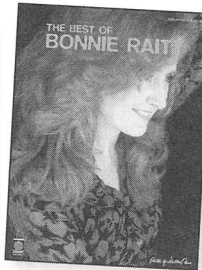
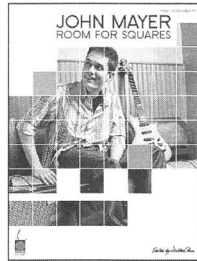
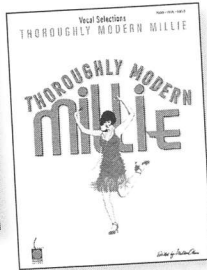
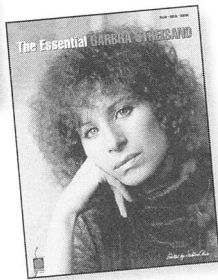
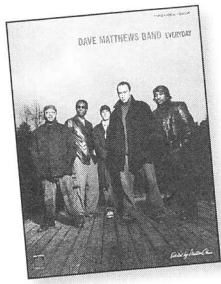
Musical staff 7: Treble clef, chords A^bm7 and Fm7, and instruction Fade out.

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